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Traditional Irish airs

M
1744
T73
ser.1
pt.3

2 and 3 Parts Staff Notation

Traditional Irish Airs

Selected from the Irish and
Anglo-Irish Song Books by
Rev. P. A. Walsh, C.M.

Pianoforte Accompaniments by
Annie W. Patterson, Mus.Doc.

Part 3

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Traditional Irish Airs

Selected from

"ceól ár sínsear," "ár gceól féinig," "síḋ-ċeól,"
AND "SONGS OF THE GAEL"

As Collected and Edited by

THE REVEREND P. A. WALSH, C.M.

WORDS IN IRISH ; AIRS IN STAFF NOTATION

Arranged for Two and Three Vocal Parts
with Pianoforte Accompaniments

BY

ANNIE W. PATTERSON, B.A., Mus.Doc.

PART III.

Price, Two Shillings and Sixpence

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FOREWORD

For many years past I have been collecting Traditional Irish airs and folk-songs in the Irish language. I have also been selecting for these old airs the best and most suitable Anglo-Irish ballads and songs that I could find. The result of my labours has been given to the public in three fairly large collections of Irish songs, and in four books of Anglo-Irish songs. The names of the Irish books are "Ceól ár Sinsear," "Ár gCeól Féinig," and "Síḋ-Ċeól." The Anglo-Irish song-books are called *Songs of the Gael*—in four volumes or series. The music in these volumes is in Tonic Sol-fa notation.

From several quarters I have had requests to publish, or allow to be published, a selection of my airs in Staff Notation, with piano accompaniment. I have at length made up my mind to have this done. I have entrusted the doing of it to one whose name stands in the forefront amongst Irish musicians, and whose record is a guarantee that the work will be well done. Dr. Annie W. Patterson, B.A., Mus. Doc., is well known. Her appreciation of our noble Irish Folk Music, and her sympathetic treatment of it, are matters of common knowledge. She has, at my request, arranged a collection of fifty of the airs contained in my books.

The arrangements are in two and three parts, with piano accompaniment. I have put but one verse of the Irish song under the notes, and have given in every case under the air the reference to the book and page where the full song may be found. I have also given the reference to the *Songs of the Gael*, where Anglo-Irish words for an air may be found.

I embody here some notes which Dr. Patterson has kindly furnished me with, and which will be found highly serviceable to teachers and others who may use this music.

I have only to add that I shall be glad to receive suggestions from readers as to what airs in my collections they would like to see included in a further instalment of staff notation arrangements. The entire collection will be issued in similar parts.

The reference to the pagination of "Ceól ár Sinsear," which is found at foot of each air in this collection, is a reference to the revised and improved edition which was published in 1923.

April, 1924.

An tAṫair Pádruig Breatnaċ.

N.B.—No words are printed in the music under the "Endings." The Words to be sung are the same which are sung for the bar or bars immediately preceding the *D.C.*, and will be different, of course, in the several verses.

The grace note (*Appoggiatura*) where introduced in the vocal parts, if used, should be interpreted in the "traditional" manner of the rural singer, rather than in its classical sense.

NOTES ON THE MUSICAL ARRANGEMENTS OF REVD. FATHER WALSH'S GAELIC SONGS

Regarding the musical arrangements of the above, every effort has been made to render them as widely acceptable to Schools and Music Students as possible. First, the airs have been translated from the Tonic Sol-fa to the Staff Notation, following the Revd. Editor's indication as closely as possible. Then, the tunes have been vocally harmonised in two and three parts, the latter invariably when the compass permitted it, so as to enable them to be sung by two to three treble voices. In cases where the school-class does not easily permit a division into first and second trebles and altos (contraltos), an experienced teacher will be able to choose which of the parts written on the second line may best be taken by young singers possessing the lower range.

In all cases it is advisable, when possible, to use the pianoforte accompaniment, in order to secure a complete harmonic effect. This accompaniment has been written simply, yet with the greatest care, so as to secure an adequate support for the voices, and yet avoid, almost wholly, the doubling of the melody in unison on a tempered instrument. This should aid intelligent singers in getting *just intonation*; a most important factor in the correct interpretation of Irish folk-music. Should it be preferable to sing any one number as a solo, the piano part again will be found so designed as to give all the needful accompaniment, and thus furnish means for musicianly solo vocalism.

So as to economise space, Repeats are often used, generally with varied cadences, marked respectively 1_o, 2_o (signifying *primo*, or *secundo tempo*). It will be seen also, so as to preserve uniformity, that Italian rates of speed and marks of expression are used throughout, as these are universally recognised in musical notation. These Expression Marks should be most scrupulously observed, and attempts made to obtain graduated light and shade of tone, coupled with accurate vocal production. These points can only be properly attended to under the tuition of a skilled vocal teacher. As but one verse of each song is printed in Gaelic, the letters *D.C.* (*da capo*, i.e. from the beginning) refer to the rendering of two or more verses (these being available for the student in Father Walsh's Tonic Sol-fa volumes, published by Messrs. Browne & Nolan, Ltd.).

One or more bars, as an "Ending," are also appended, so as to give a finished conclusion to the whole. When finishing the song this "Ending" may, at the discretion of the performer, be substituted for the bar or bars immediately preceding *D.C.* Finally, it should be noted that the marks of expression attached to the upper vocal stave (1st treble) are intended also to apply to the parts for the second trebles, pauses alone being indicated on the lower of the vocal staves, as these should be most diligently observed and held, generally for three beats of one of any given bar. Attention to all indications of speed and expression will greatly add to the beauty and appeal of these exquisite native melodies, and both singers and teachers are earnestly advised to give such "Expression" the fullest and most careful practice.

Eitne ní Peadair,

Ollaṁ Ceóil.

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PART III.

EIBLÍN A RÚIN.

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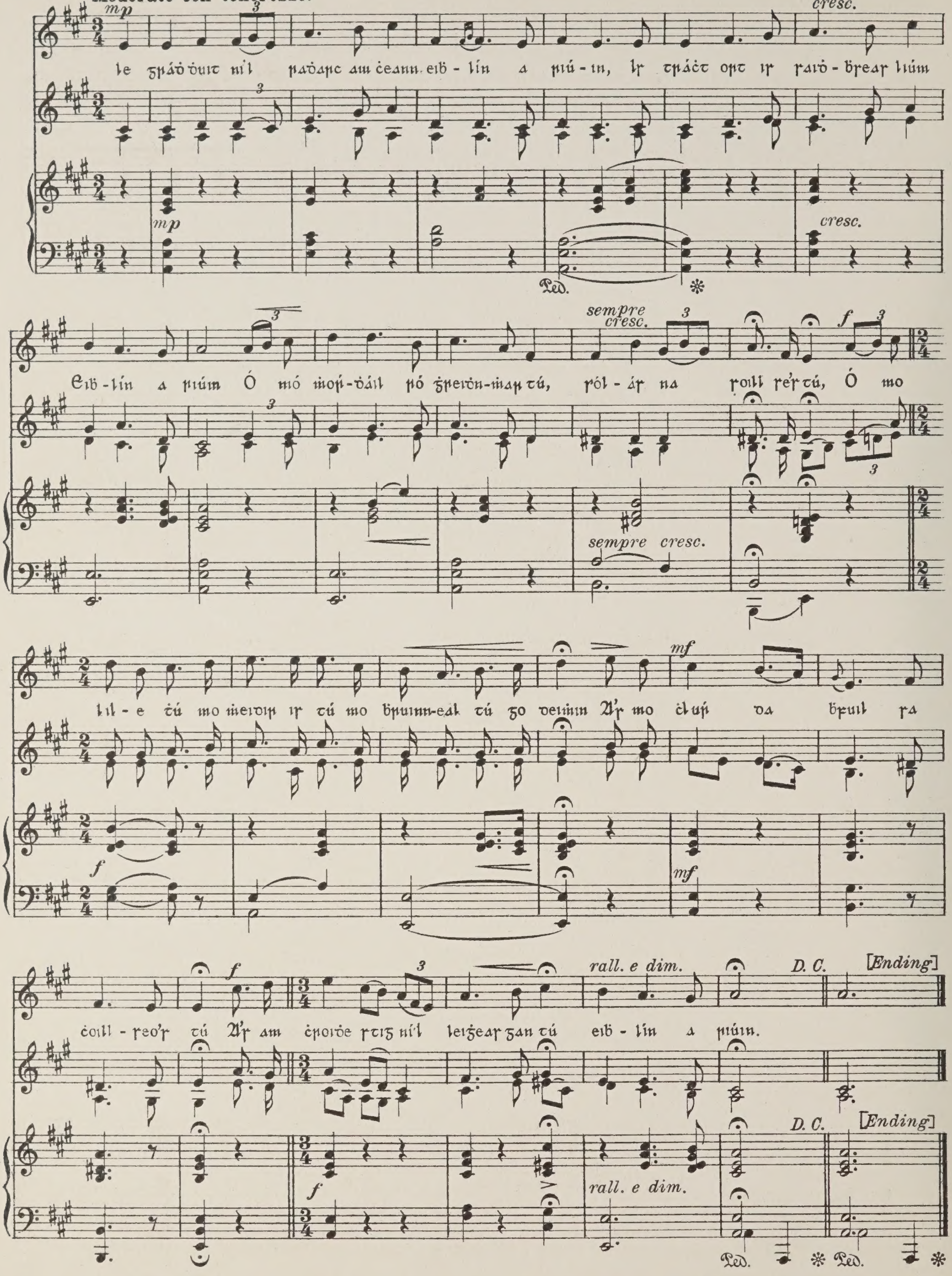
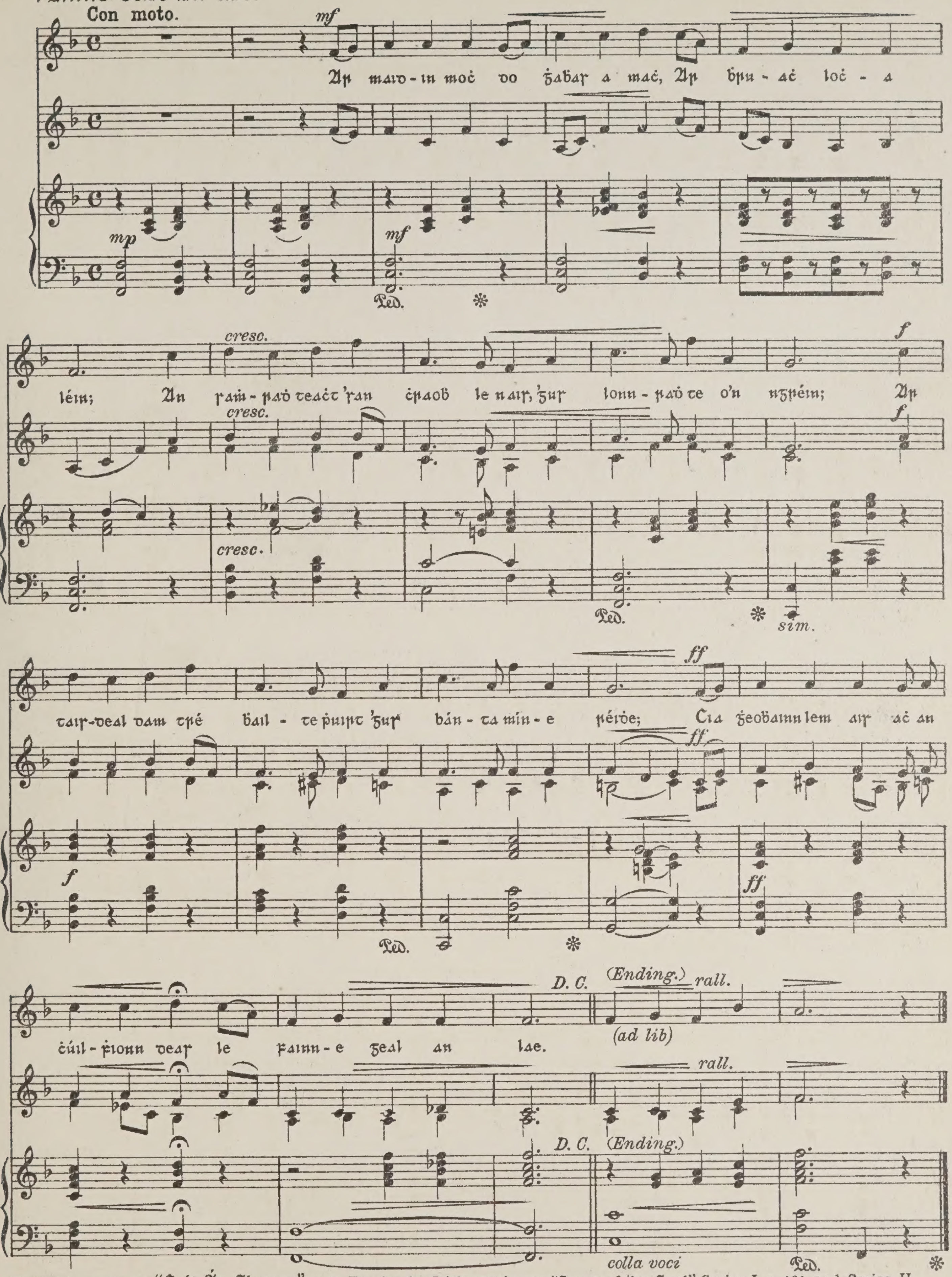

mp
cresc.
le ġráḋ ḋuit ní'l raḋarc am ċeann. eiḃ - lín a rú - in, Is tráċt ort is raiḋ - ḃreas liúm
mp
Ped.
*
cresc.
sempre cresc.
3
f
Eiḃ - lín a rúin Ó mó ṁorḃáil ró ġreiḋn-ṁar tú, ról - ár na roill rér tú, Ó mo
sempre cresc.
lil - e ṫú mo ṁeiḋir is tú mo ḃruinn-eal tú go ḋeiṁin Ar mo ċluṡ ḋa ḃruil ra
mf
f
ċoill - reo'r tú Ar am ċroiḋe rtig ní'l leiġear gan tú eiḃ - lín a rúin.
rall. e dim.
D. C.
[Ending]
Ped.
*

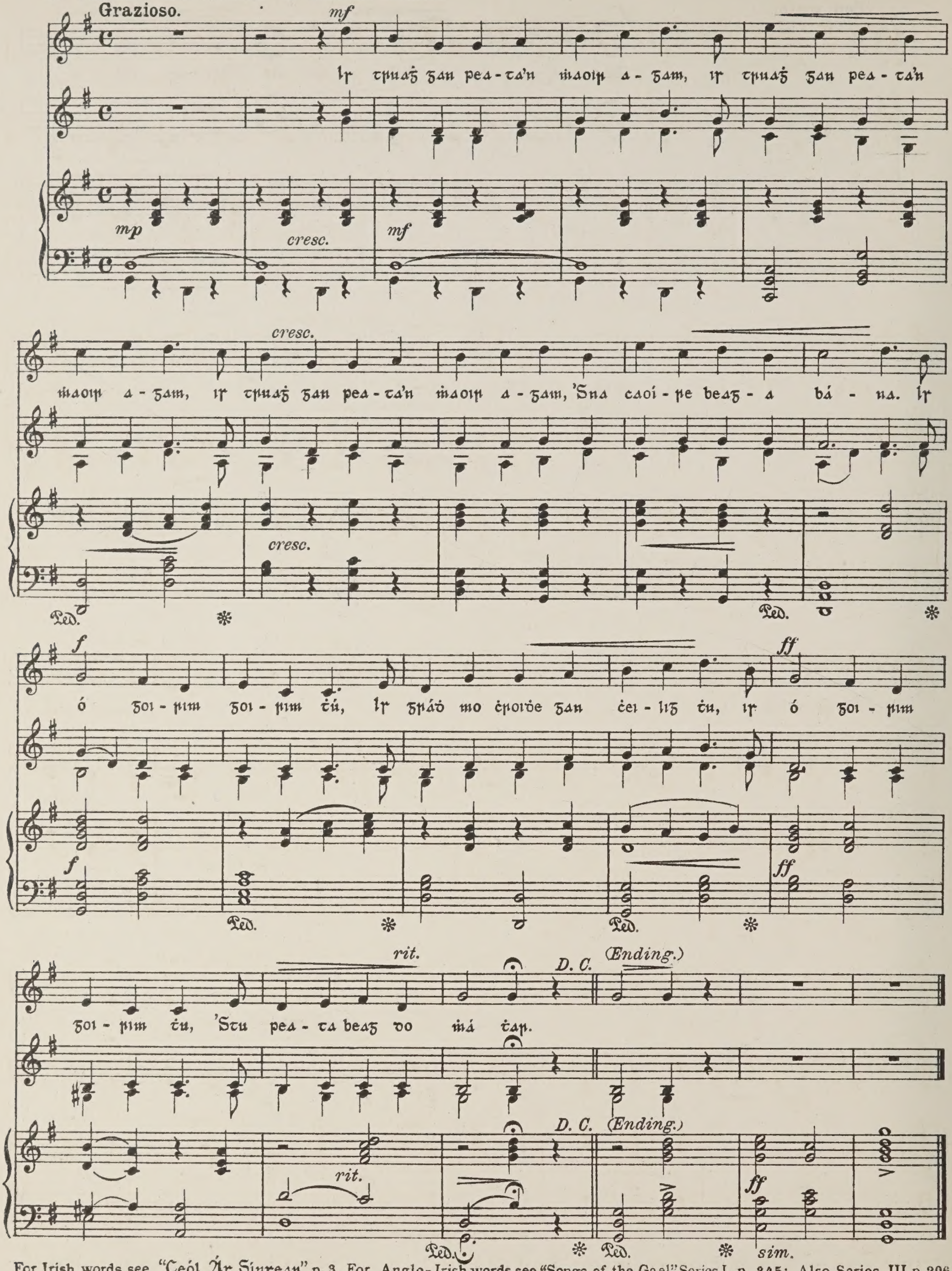
For Irish words see "Ceól ár Sinsear" p. 146

Fainne Geal an Lae.


Con moto.
mf
mp
Ped.
Ar maid-in moċ do ġabar a maċ, Ar bru-aċ loċ-a léin;
cresc.
An sam-raḋ teaċt 'san ċraob le n-air, 'ġur lonn-raḋ te o'n nġréin;
sim.
f
Ar tais-deal dam tré bail-te puirt 'ġur bán-ta mín-e réiḋe;
ff
Cia ġeobainn lem air aċ an ċúil-ḟionn dear le fainn-e ġeal an lae.
D. C.
(Ending.)
rall.
(ad lib)
colla voci

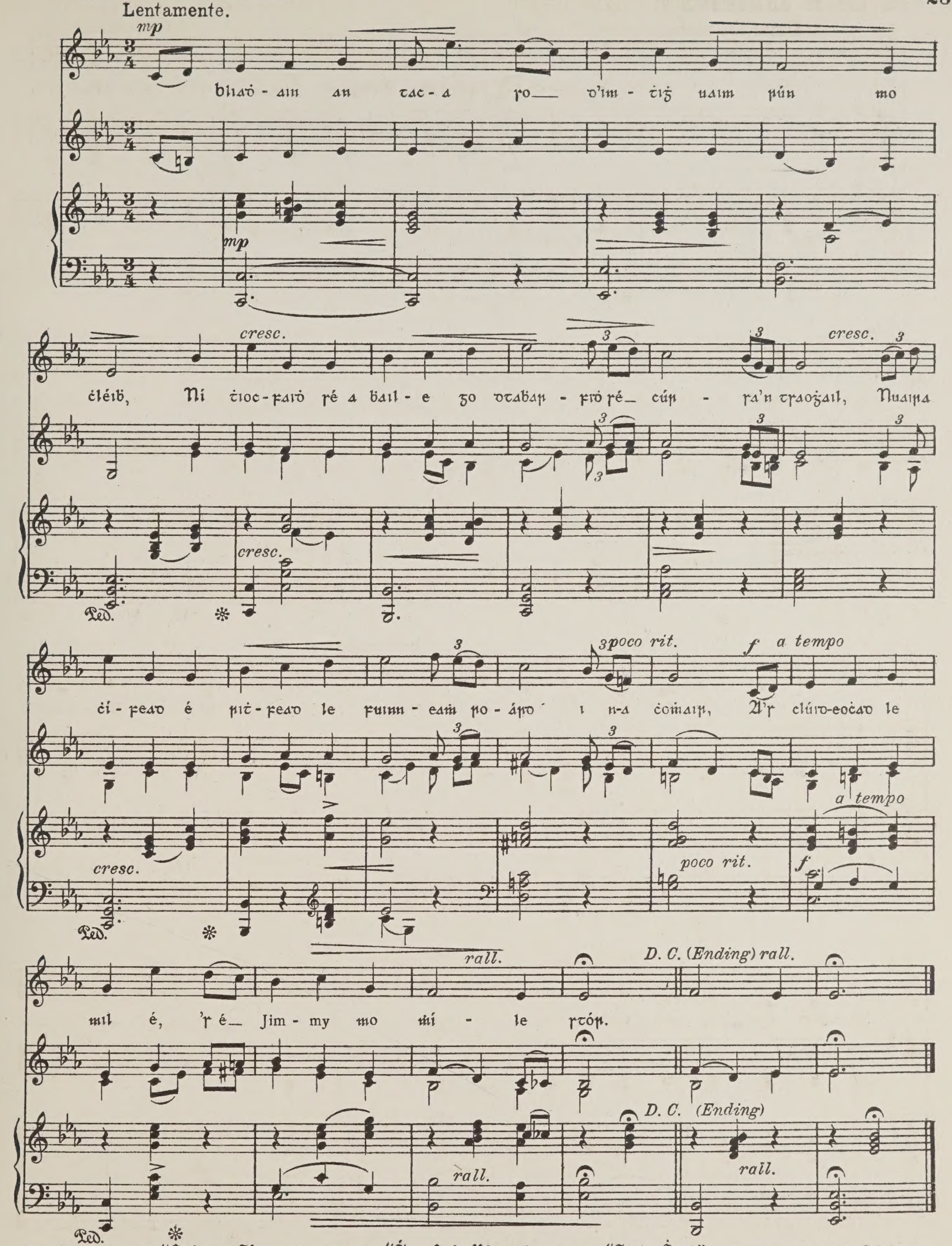
For Irish words see "Ceól Ár Sinsear" p. 31. For Anglo-Irish words see "Songs of the Gael," Series I. p. 161 and Series II p. 230

IS TRUAG GAN PEATA 'N MAOIR AGAM.


Grazioso.
mf
Is truaġ gan pea - ta'n ṁaoir a - gam, is truaġ gan pea - ta'n ṁaoir a - gam, is truaġ gan pea - ta'n ṁaoir a - gam, 'Sna caoi - re beag - a bá - na. Is
ó goi - rim goi - rim ṫú, Is gráḋ mo ċroiḋe gan ċei - lig ṫu, is ó goi - rim goi - rim ṫu, 'Stu pea - ta beag do ṁá - ṫar.
mp
cresc.
mf
cresc.
cresc.
Ped.
f
f
ff
ff
rit.
rit.
D. C.
(Ending.)
D. C.
(Ending.)
ff
sim.

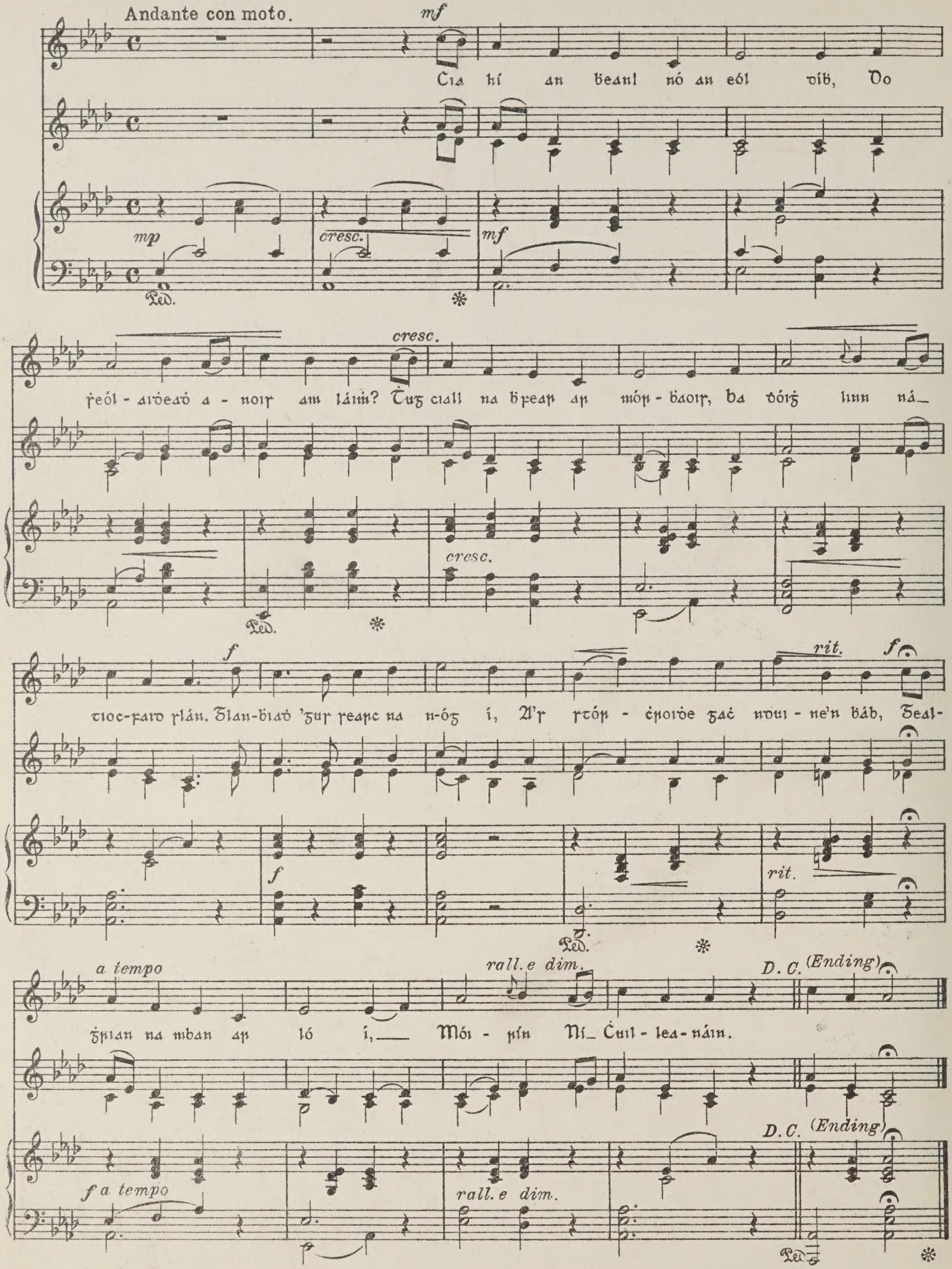
For Irish words see "Ceól Ár Sinsear" p. 3. For Anglo-Irish words see "Songs of the Gael," Series I. p. 345; Also Series III p. 206 and Series IV. p. 94

JIMMY MO ṀÍLE STÓR.


Lentamente.
mp
bliaḋ - ain an tac - a so — d'im - ṫiġ uaim rún mo
ċléiḃ, Ní ṫioc - faiḋ sé a bail - e go dtabar - faiḋ sé — cúr - sa'n tsaoġail, Nuair a
ċí - feaḋ é rit - feaḋ le fuinn - eaṁ so - árd i n-a ċoṁair, A's clúid-eoċaḋ le
mil é, 'sé — Jim - my mo ṁí - le stór.
cresc.
poco rit.
f
a tempo
rall.
D. C. (Ending) rall.
D. C. (Ending)
Ped.

For Irish words see "Ceól ár Sinsear" p. 27. Also "Ár gCeól Féinig" p.38, and "Síoḋ-Ċeol" p.32. For an Anglo-Irish song to the air see "Songs of the Gael," Series I. p 24.

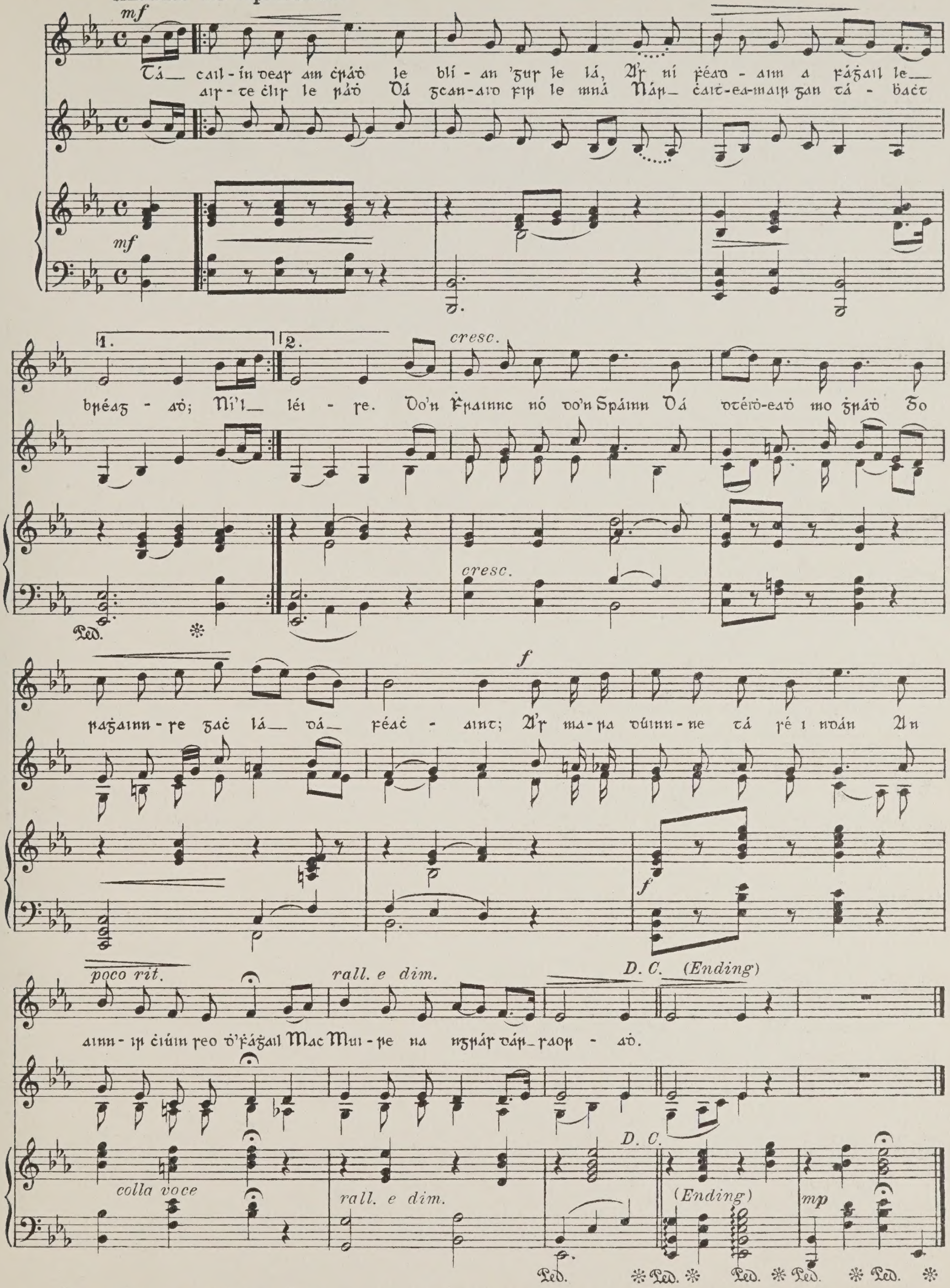
MÓIRÍN NI ĊUILLEAṀÁIN.


Andante con moto.
mf
Cia hí an bean nó an eól dib, Do
mp
cresc.
mf
Ped.
ḟeól - aiḋeaḋ a - noir am láiṁ? Ṫug ciall na bḟear ar mór - ḃaoir, ba ḋóiġ linn ná_
cresc.
tioc-faiḋ slán. Glan-ḃiaḋ 'gur fearc na n-óg í, A'r stór - ċroiḋe gaċ duine - ne'n báb, Geal-
f
rit.
a tempo
rall. e dim.
D. C. (Ending)
ġrian na mban ar ló í,— Mói - rín Ní_ Ċuil - lea - náin.
f a tempo

For Irish words see "Ceól ár Sinsear" p. 97.—New ed. of 1923.

PÉARLA AN BROLLAIĠ BÁIN.

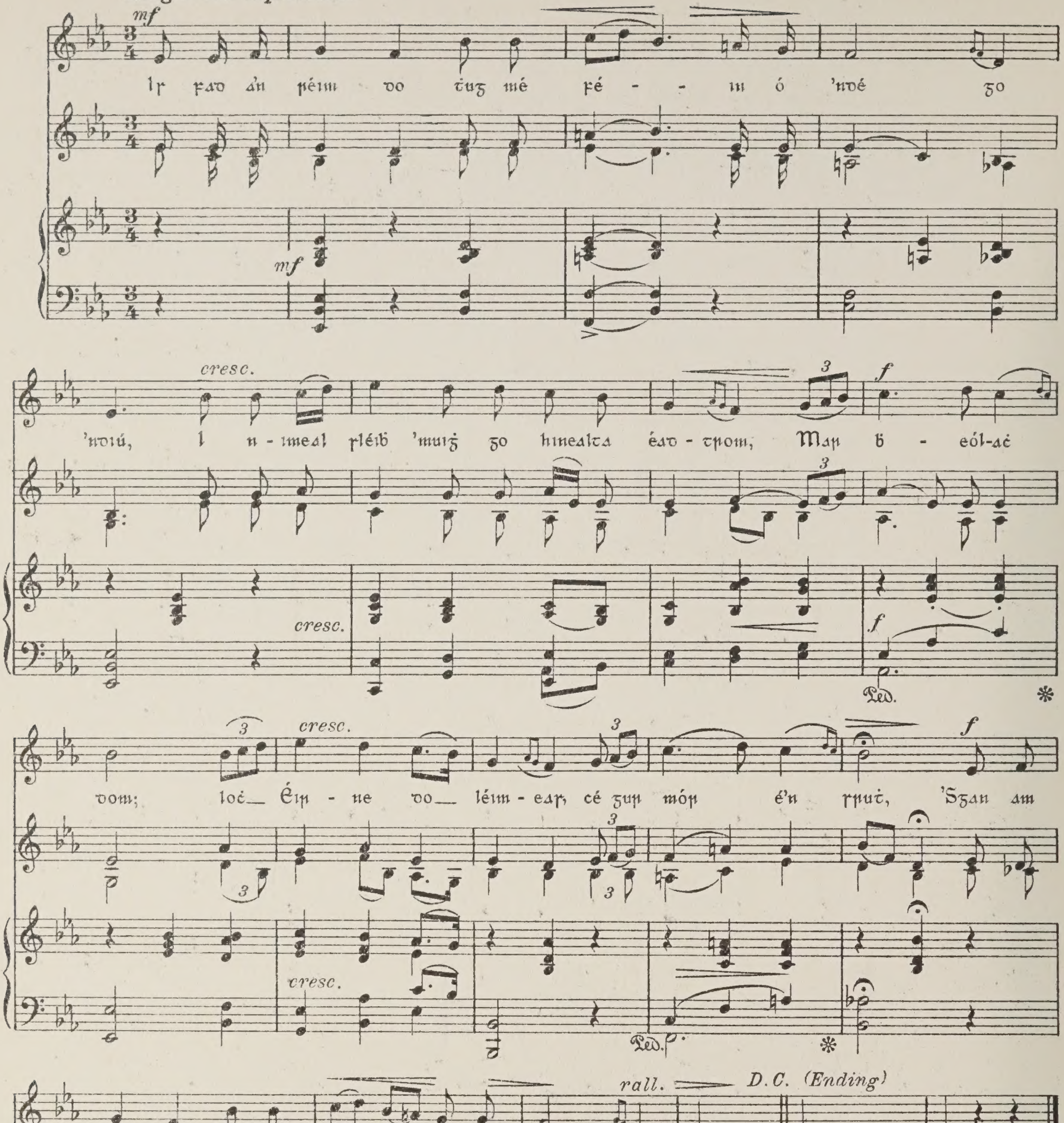
Andante con espressione.


mf
Tá— cail-ín deas am ċráḋ le blí-an 'gur le lá, Ar ní féad-aim a fáġail le— bréag-aḋ; Ní'l— léi-re.
air-te ċlis le ráḋ Dá ġean-aiḋ fir le mná Nár— caiṫ-ea-mair gan tá-baċt
1.
2.
cresc.
Do'n Ḟrainnc nó do'n Spáinn Dá dtéiḋ-eaḋ mo ġráḋ Go raġainn-se gaċ lá— dá— féaċ-aint; Ar ma-ra dúinn-ne tá sé i ndán An ainn-ir ċiúin seo d'fáġail Mac Mui-re na ngrás dár— saor-aḋ.
f
poco rit.
rall. e dim.
D. C. (Ending)
colla voce
D. C.
(Ending)
mp
Ped.

For Irish words see p.217. of "Ceól ár Sinsear". For an Anglo-Irish song see "Songs of the Gael," Series III. p. 98.

Róisín Duḃ.

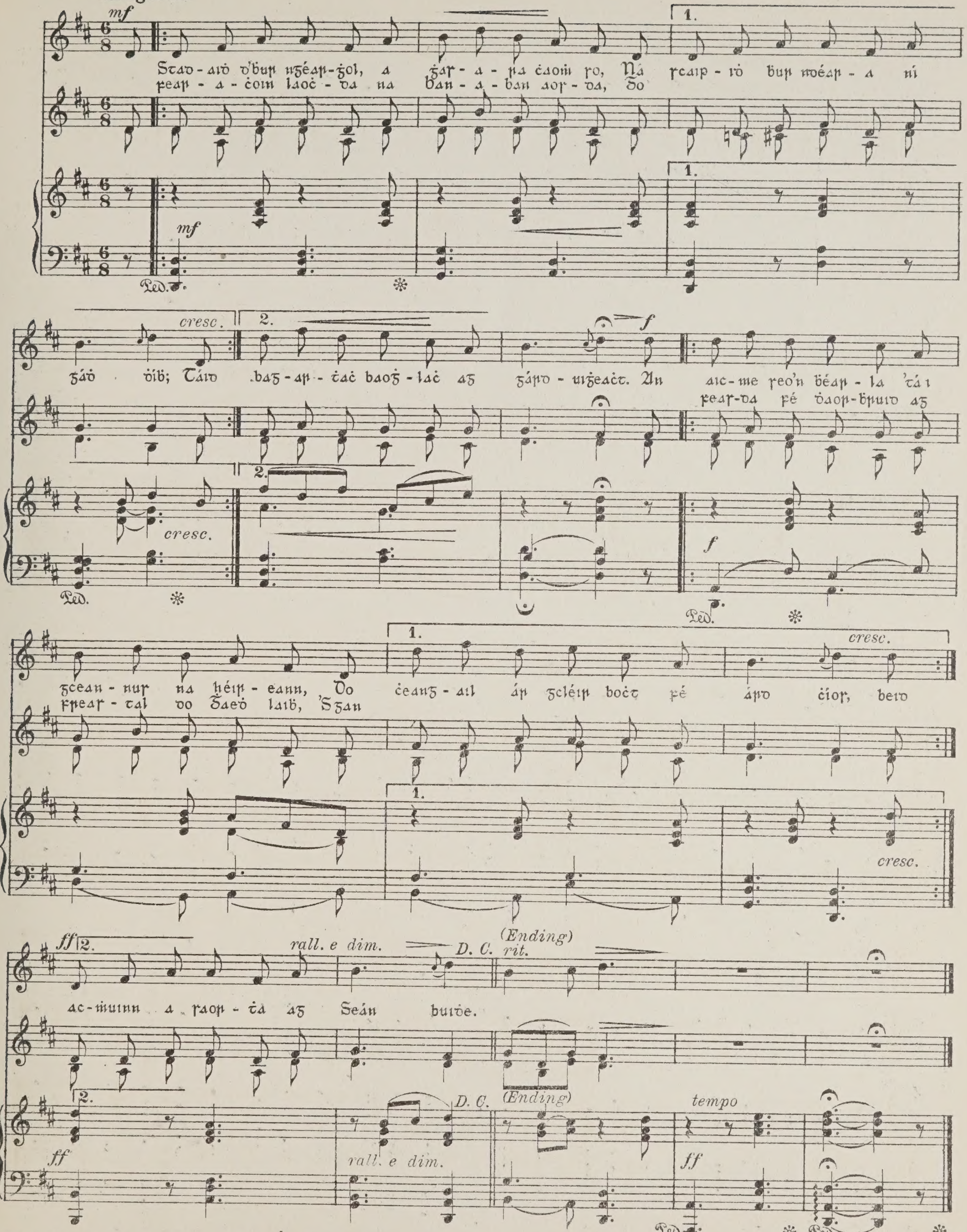
Adagio con espressione.


mf
Is fad a'n réim do ṫug mé fé - - in ó 'nḋé go
cresc.
'nḋiú, I n-imeal sléiḃ 'muiġ go hinealta éad-trom, Mar ḃ - eól-aċ
3
f
dom; loċ Éir - ne do léim - ear, cé gur mór é'n sruṫ, 'S gan am
ḋéiġ - re de ġile gréin-e aċ mo Ró is-in duḃ.
rall.
D.C. (Ending)
rall. e dim.
Ped.

For Irish words see "Ceól ár Sinsear" p.124. For an Anglo-Irish song see "Songs of the Gael," Series I. p.82.

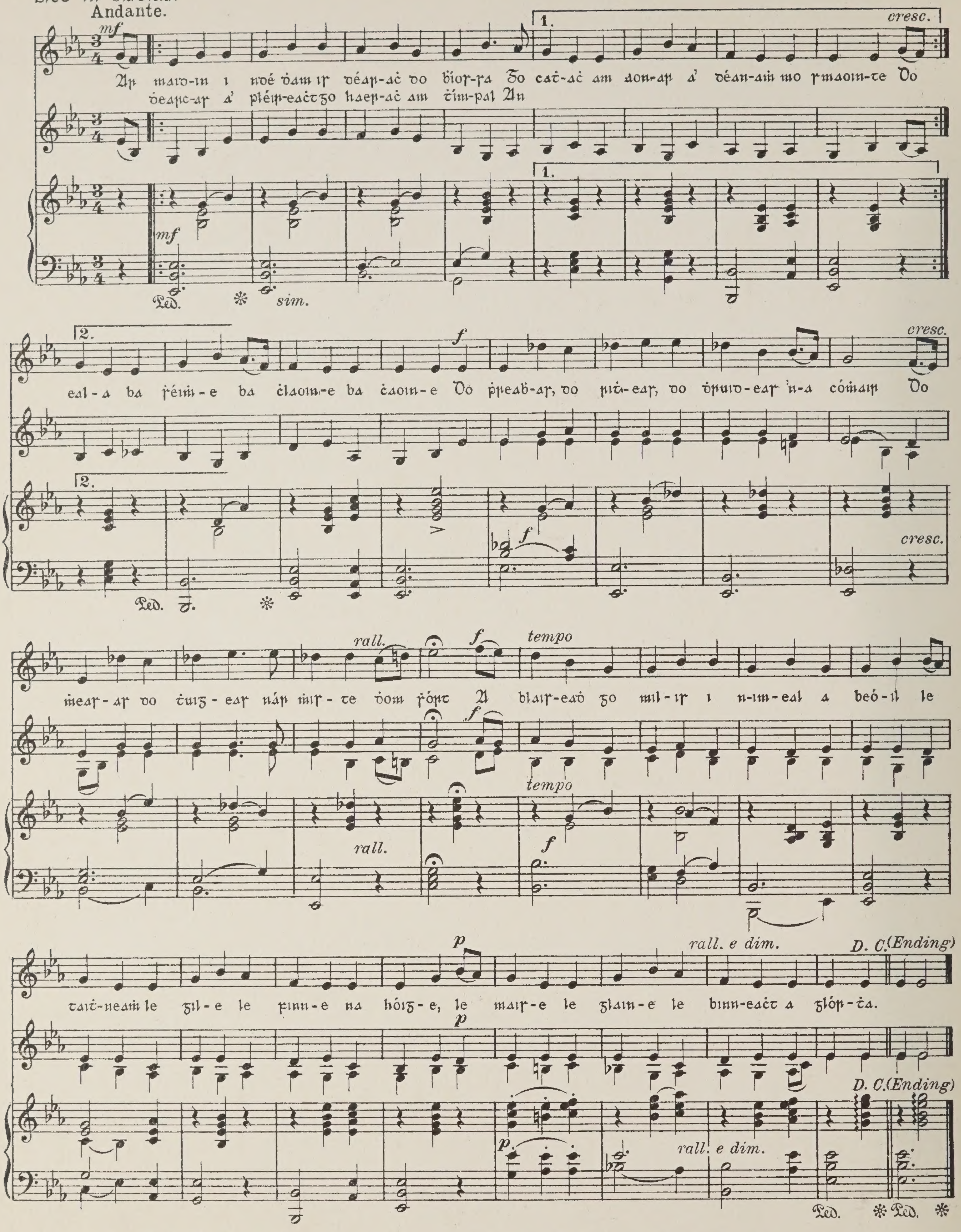
Seán buiḋe.

Allegretto.


mf
Stad-aiḋ d'bur ngéar-ġol, a ġar-a-ṗa caoiṁ so, Ná sceaip-riḋ bur ndéar-a ní ġád ḋíb; Táid bag-ar-ṫaċ baoġ-laċ ag gárd-uiġeaċt. An aic-me seo'n béar-la 'tá i gceann-nur na hÉir-eann, Do ceang-ail ár gcléir boċt fé árd ċíos, beid ac-ṁuinn a saor-ṫa ag Seán buiḋe.
Fear-a-ċoin laoċ-da na ban-a-ban aor-da, Do
Fear-da fé daor-ḃruid ag
Fhear-tal do Ġaeḋ-laib, 'Sgan
1.
2.
cresc.
f
ff
rall. e dim.
D. C.
(Ending)
rit.
tempo
Ped.

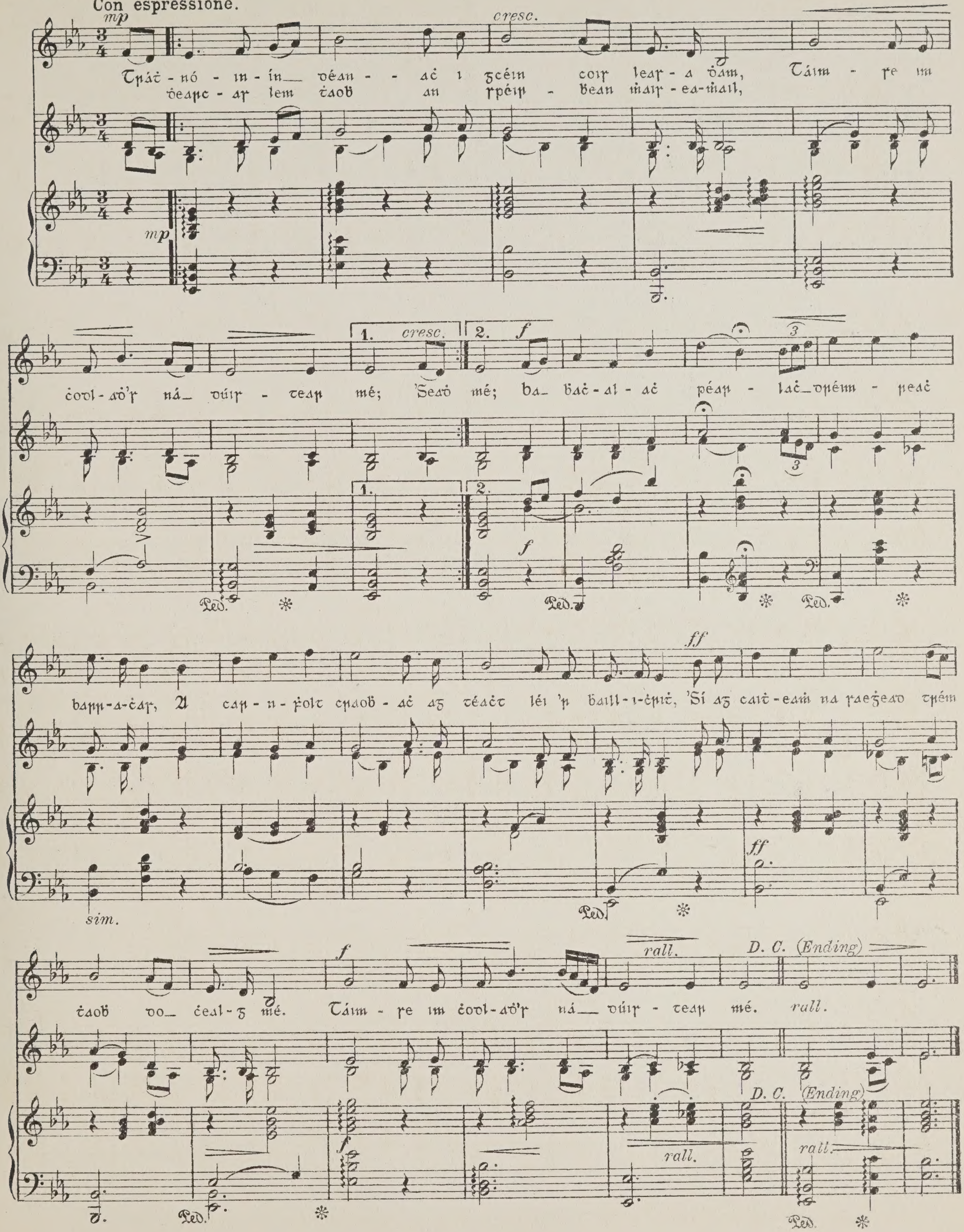
For Irish songs to this air see "Ceól Ár Sinsear" pp. 12, 193 and 221. For Anglo-Irish words see "Songs of the Gael" Series III. p. 226

SÍLE NÍ ĠADRA.


Andante.
mf
1.
cresc.
Ar maid-in i ndé ḋam is déar-aċ do bíos-sa Go caṫ-aċ am aon-ar a' déan-aṁ mo smaoin-te Do
dearc-as a' pléir-eaċtgo haer-aċ am ṫim-ċal An
Ped. ✻ sim.
2.
f
cresc.
eal-a ba féim-e ba ċlaoin-e ba ċaoin-e Do ṗreab-as, do ṗiċ-eas, do ḋruid-eas 'n-a cóṁair Do
rall.
tempo
ṁear-as do ṫuig-eas nár ṁis-te dom fóirt A blais-eaḋ go mil-is i n-im-eal a beó-il le
p
rall. e dim.
D. C.(Ending)
tait-neaṁ le gil-e le finn-e na hóig-e, le mais-e le glain-e le binn-eaċt a glór-ta.
Ped. ✻ Ped. ✻

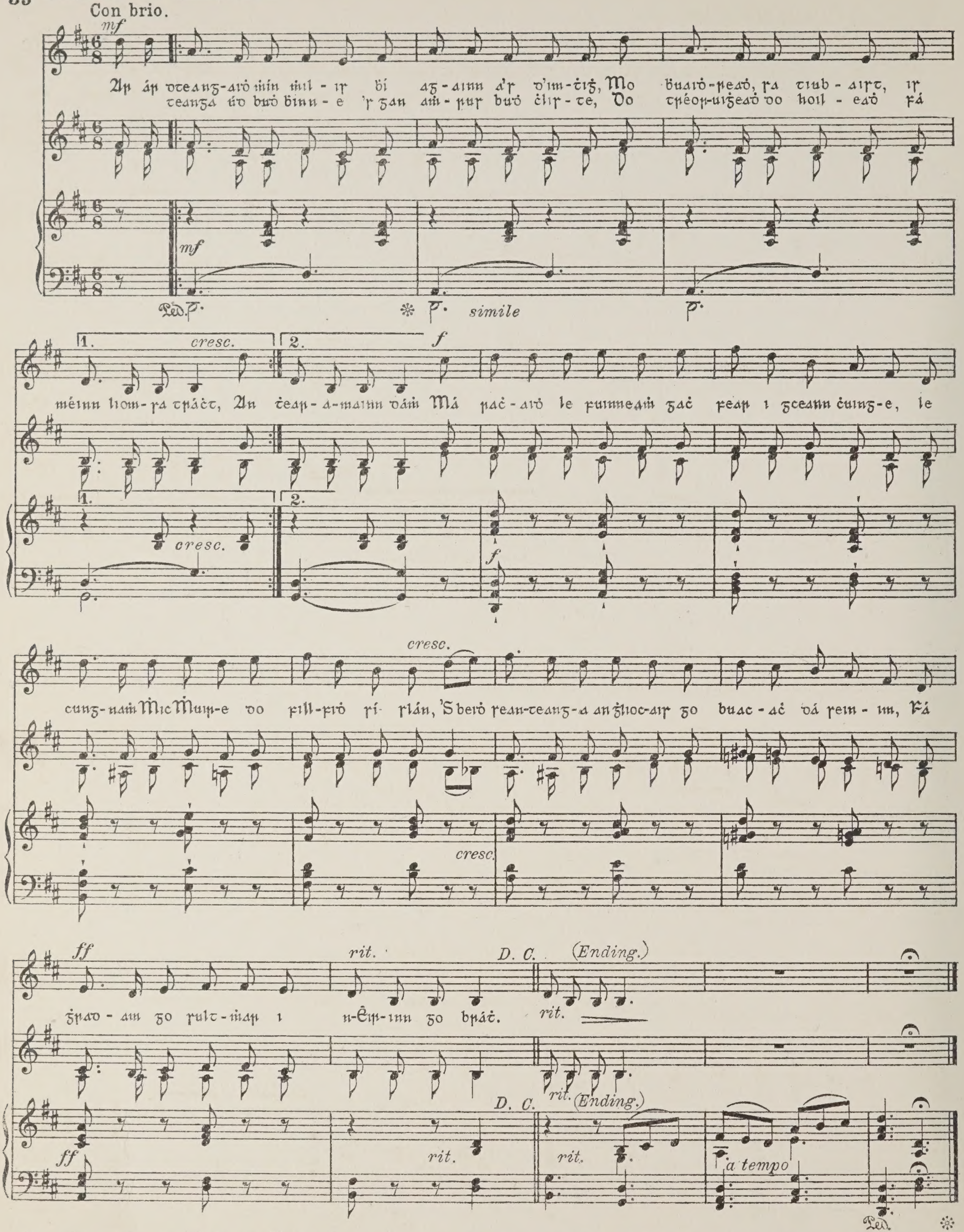
For Irish song see "Ceól Ár Sinsear" p 206. For Anglo-Irish song see "Songs of the Gael," Series II. p. 68

Táim-se im ċodlaḋ.


Con espressione.
mp
cresc.
Tráṫ-nó - in-ín__ déan - - aċ i gcéin cois leas-a ḋam, Táim - se im
dearc-ar lem ṫaoḃ an spéir - bean mais-ea-ṁail,
mp
ċodl-aḋ's ná__ dúis - tear mé; 'Seaḋ mé; ba_ baċ-al-aċ péar - laċ_dréim - reaċ
1.
2.
f
Ped.
barr-a-ċas, A cas-n-ḟolt craoḃ-aċ ag teaċt léi 's baill-i-ċriṫ, 'Sí ag caiṫ-eaṁ na saeġead tréṁ
ff
sim.
ṫaoḃ do_ ċeal-g mé. Táim - se im ċodl-aḋ's ná__ dúis - tear mé. rall.
rall.
D. C. (Ending)

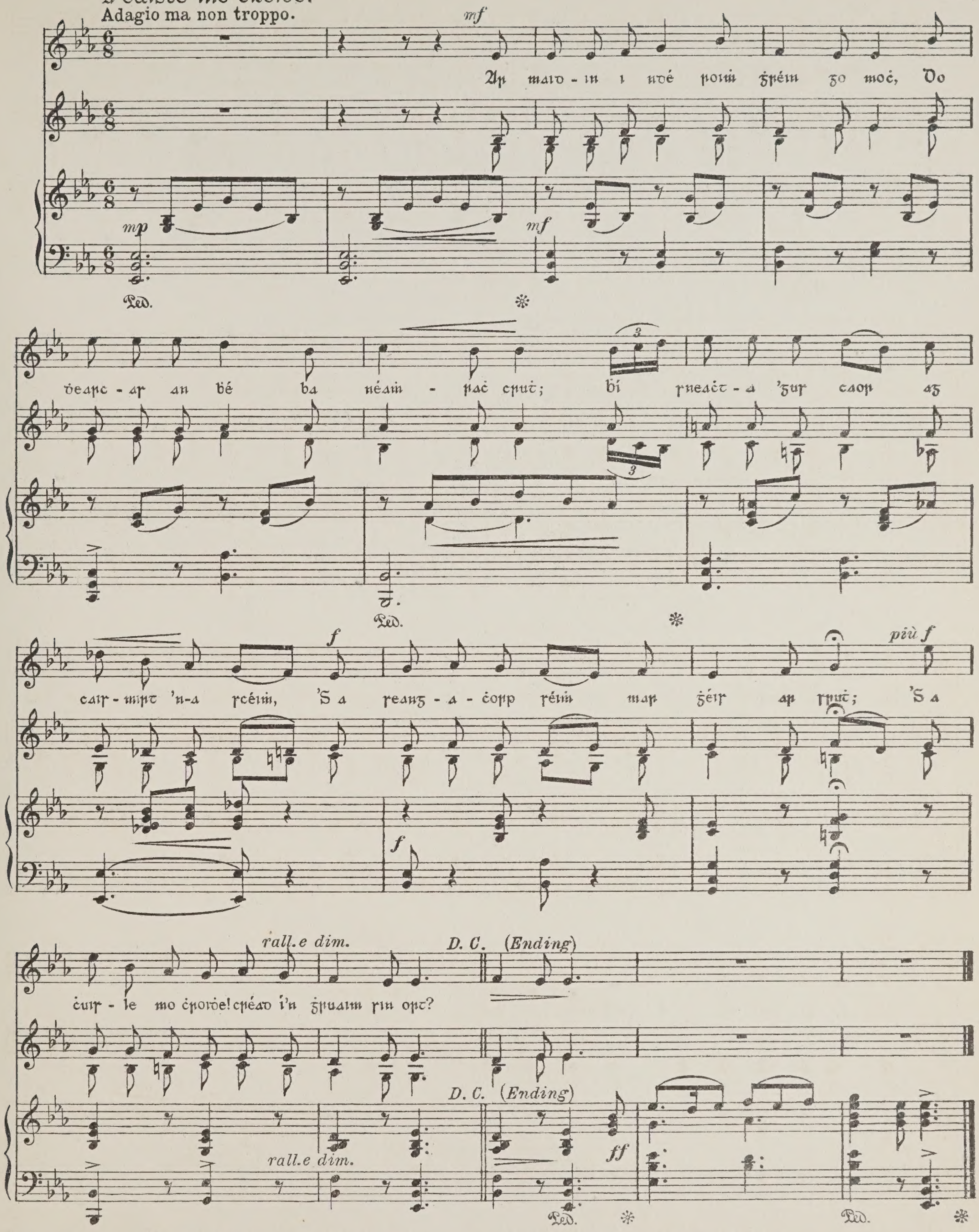
For Irish words see "Ceól ár Sinsear" p.95. and "Ar gCeól Féiniġ" p.92.

35 TEANGA NA NGAEDEAL.


Con brio.
mf
Ar ár dteang-aiḋ ṁín ṁil-is ḃí ag-ainn a's d'im-ṫiġ, Mo ḃuaiḋ-reaḋ, sa tiub-airt, is
teanga úd buḋ ḃinn-e 's gan aṁ-rus buḋ ċlis-te, Do tréor-uiġeaḋ do hoil-eaḋ fá
Ped. simile
1. cresc. 2. f
méinn liom-sa tráċt, An ṫear-a-ṁainn dáṁ Má raċ-aiḋ le fuinneaṁ gaċ fear i gceann ċuing-e, le
cresc.
cung-naṁ Ṁic Ṁuir-e do fill-fiḋ sí- slán, 'S beiḋ sean-teang-a an ġlioc-air go buac-aċ dá sein-im, Fá
ff rit. D. C. (Ending.)
ġrad-ain go sult-ṁar i n-Éir-inn go bráṫ. rit.
a tempo
Ped.

For Irish words see "Ceól ár Sinsear" p.14. For Anglo-Irish songs for this air see "Songs of the Gael," Ser. I. pp. 28 and 276.

A ċuisle mo ċroiḋe.


Adagio ma non troppo.
mf
Ar maid - in i ndé roim ġréin go moċ, Do
ḋearc - ar an bé ba néam - rac crut; bí sneaċt - a 'gus caor ag
cair - imst 'n-a scéim, 'S a seang - a - ċorp féin mar ġéir ar srut; 'S a
ċuis - le mo ċroiḋe! créad í'n ġruaim sin ort?
mp
mf
Ped.
*
3
f
più f
rall. e dim.
D. C. (Ending)
ff

For Irish song see "Ar gCeól Féinig", p. 69. For Anglo-Irish words see "Songs of the Gael," Series II. p. 45.

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